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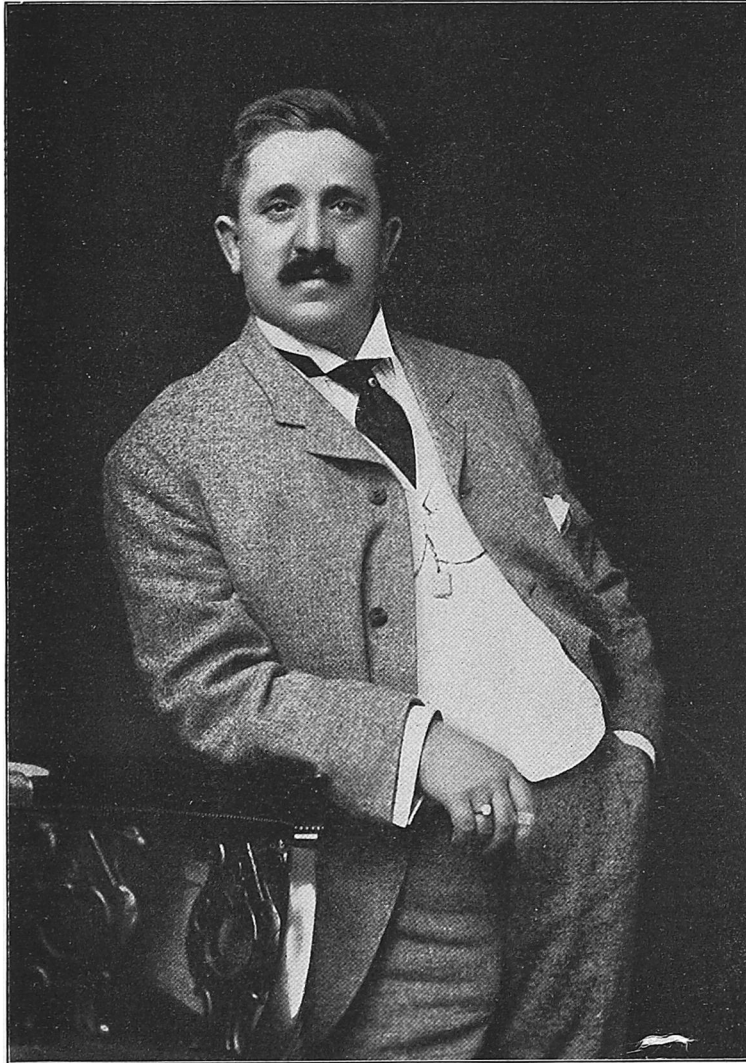
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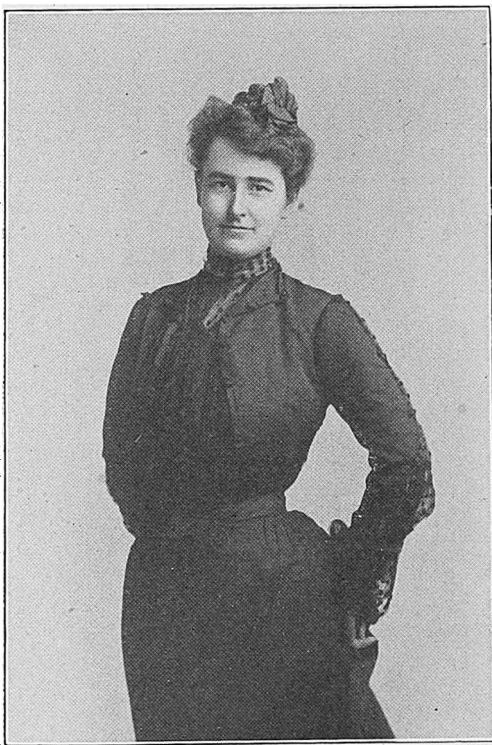
BRUNO STEINDEL.

# Musicians in the Public Eye

## MRS. UNA BRASFIELD HERRICK.

ONE who has spent much time and thought upon the study of spoken English, so as to arrive at best results, is Mrs. Una Brasfield Herrick, a Southerner by birth, being on her mother's side a descendant of the once famous Haynes family of Tennessee, who were well known for their oratorical ability. To this inheritance, Mrs. Herrick, who is a thorough cosmopolitan, has added much by extensive travel and thorough study. Endowed with the peculiar charms in voice and manner of the well-bred Southerner, she also has the energy, courage and ambition, which is also considered a part of the inheritance of the North.

The study of spoken English is a new idea to many. It is true, English grammar and composition is taught very generally, and all vocal teachers correct the enunciation and diction of their pupils; but to teach the foreigner to overcome his accent while speaking English is



UNA BRASFIELD HERRICK.

a means of general advancement to all foreigners, in the professional, social, and commercial world in America, and should especially be a matter of great importance to the foreign singer. During a short interview, in response to a desire to know more in detail of her work, Mrs. Herrick said, "The plan of study is a very simple one and, unlike music, requires no stated time outside of the lesson for preparation, providing the pupil uses English in his every-day conversation, as in that way he is putting his new method into practice every time he

speaks. Even those possessing a limited vocabulary may soon speak at length, without accent, if the pupil is painstaking and persistent.

"The method naturally deals with all the elementary sounds of the English language and getting the proper manipulation of the vocal and articulative organs for the correct utterance for all these sounds. The first steps are the most important, the rest is one of careful building. I find, for instance, in teaching the Scandinavian, that we have seven or eight elements that he has never heard of, and these elements are cultivated until he can pronounce them with ease. Of course at first he speaks pedantically and for a time very slowly, but, like a new gymnast, it soon becomes easy. It has been my pleasure to discuss the process for the results with some prominent singers, and they consider it excellent in procuring good enunciation in their work. To me one of the important features of the course of study is its practicability."

Mrs. Herrick has taught dramatic work for years, having a studio in New York, where she has read before some of the most aristocratic clubs and societies of the metropolis, but recently she has given far more attention to her new work, which she considers a field of greater usefulness.



## MR. JACOB LAURITZ HJORT.

MR. HJORT, the lyric tenor, is a Western man, born of Norwegian parents. Always possessing a voice of peculiar sweetness in quality and fine enunciation, a sojourn of some months in Europe, studying the greater part of the time with George Henschel of London, has resulted in much breadth of tone and a broader and more versatile interpretation of oratorio and ballads. Special work was also given to Schubert's songs. Upon returning to America, Mr. Hjort gave successful song recitals in Brooklyn, Boston, Hoboken and other Eastern cities, and was given splendid welcome in each city. The universal verdict being that "he possesses a voice of rare tone quality, and singing with great depth of feeling." His high notes are especially sweet and clear, and the range of his voice quite remarkable. So much for him as a singer, and the numerous engagements he is constantly filling. As a teacher he is equally as busy. Upon his return from Europe he was re-engaged for the third season as teacher of voice culture at the Lutheran Ladies' Seminary Conservatory of Music at Red Wing; there he teaches three days a week, and has a class of forty-three pupils. Three days each week he is occupied with a class of twenty-two at his own private studio in Minneapolis. Mr. Hjort is also the organizer and successful musical director of the Red Wing chorus, which has the largest chorus of women's voices in the Northwest, numbering from 110 to 123 singers. Recently, Mr. Hjort has organized in Minneapolis a society composed of young people, with an enrollment of eighty-one voices. The voices are well-balanced and uniformly fresh. They will not be well prepared before the 2d of April, when they will give their first concert. Mr. Hjort is a capable organizer as well as director. Among his engagements for December was that of December 17, when

he sang in the "Creation" at Neenah, Wisconsin, with most flattering success. A song recital given in Chicago shortly before sailing for Europe, was artistic in every sense. Especially we mention the Scandinavian songs which, aside from being entertaining, proved a fine lesson in folk-song interpretation.

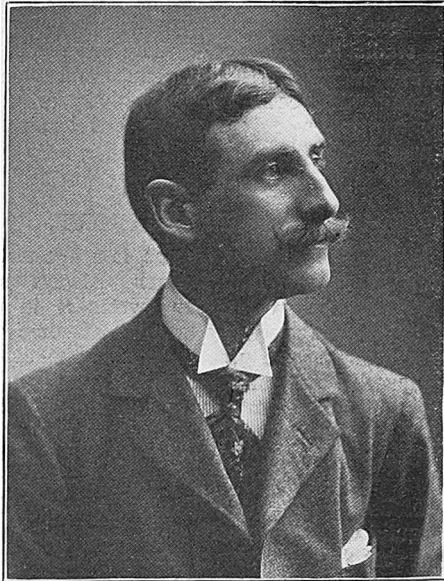


#### MR. ELWOOD ALLEN EMERY.

THE baritone, E. A. Emery, now of Chicago, is a native of Maine, but he received his school and college education in Minneapolis, graduating from the State University of Minnesota in 1887. Three years later he took a degree at the Massachusetts Institute of Technology in Boston.

In 1890 he came to Chicago to reside, and at once began the study of vocal music under Mr. Noyes B. Miner, of the American Conservatory, with whom he remained for four years. In 1893 he became one of the vocal instructors at the Conservatory, besides having a private class in Oak Park. During this time he also filled a church position.

In the fall of 1894 Mr. Emery accepted the position



ELWOOD ALLEN EMERY.

of vocal director in the School of Music of Iowa College, Grinnell, Iowa, of which Mr. R. G. Cole was the musical director. Mr. Emery remained there six years as vocal director, during which time he went to Europe for three successive summers, studying with Sbriglia in Paris. Each season he accompanied M. and Mme. Sbriglia to the country in August, in order to pursue his study up to the last moment; once to the shores of Lake Geneva, Switzerland, and twice to the west, into Normandy, during these periods forming some very pleasant acquaintances among musical people known both in this country and abroad.

In 1900 Mr. Emery resigned his position in Iowa College, and went to Boston, where he spent two years in study, during that time taking a course in harmony with Calvin B. Cady, and studying the interpretation of German songs with Villa Whitney White.

Mr. Emery stands for the necessity of a broad edu-

cation and general culture for the musician, if he would be a worthy exponent of his art. He is a valuable acquisition to the best musical circles, his voice being one of the most agreeable quality, and his song interpretation showing deep musical thought, as well as a thorough study of the languages.



#### FOREIGN MUSICAL NOTES.

##### ITALY.

FROM January 20 to February 25 the usual permissions for wearing masks—restricted by certain rules—was better carried out this year during the Carnival than any preceding year. The throwing of hard confetti was strictly forbidden. Each year sees less and less of the old customs during Carnival time. These, however, are replaced with greater amusement. The new theater for which Miss Morgan so kindly donated the required funds, wherein the works of D'Annunzio can be given, is to be located near the Lake of Albano. Upon Duse's return to Rome she immediately began plans for the theater. It is also intended to give other works in this theater. Many are anxious for fear Duse will become so interested in this new work, that she will give up her home at Settignano. A Russian-American has appeared in concert in Florence and other Italian cities, who boasts among other accomplishments of having made his debut at twelve years of age, and at sixteen went to America, and at eighteen was appointed director of the Pennsylvania College of Music, where he also conducted a choral society of two or three hundred voices. Born at St. Petersburg, he was the son of the Czar's Kapellmeister. Mr. Von Warlich by name has evidently beaten the average American in progress. We have a morbid desire, if ever in America, to visit that College of Music in Pennsylvania. At Leghorn the Carnival season is generally a very short one, not beginning until February 3. January 27 is the anniversary of the severe earthquake and tidal wave which visited Leghorn in 1742, and thanksgiving services take place every year. During Lent "Traviata" and "Iris" are to be given. The gala night at the best theater, which is opening night of the Carnival in Italy, is a fine affair. The theaters are crowded, particularly the boxes, which are occupied by many well-known members of Italian society. "Germania" was the opera given in Florence. The new opera, "Occana," was given for the first time at La Scala, Milan, January 24. The composer is Smarellia, and the scene is laid in Syria at the period of the Patriarchs. It was received with very little enthusiasm. Italy's King has conferred upon Mascagni, the composer, the title of Chevalier of the Order of Savoy.

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##### PARIS.

The new kind of plays, which Campus has brought into vogue, is interesting to literary men. They are known as a cleaner kind and have been named "the amiable drama," because everything always arranges itself and turns out well in the end. Mendes says, "After Antoinism, Campus is like a sweet, lasting desert." "I can best compare the two schools by calling Antoinism to over-hung game, and afterwards one is glad to turn to sugared deserts." It is only peculiar to a Frenchman at least no one else would think of comparing food and dramatic writings. Sardou's new drama, "Dante," written for Henry Irving, is completed, although he is still putting the finishing touches on, and will continue to do-